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25th Annual
Writing Contest

Fiction Winners:

The Exile

by Andrea Blumberg

Poetry Winner:

Thirteen

by Allison Hicks



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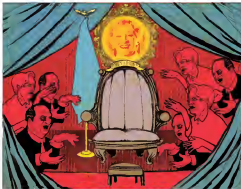
the bell curve

G.P. a Quality-to-Life-to-Market

- [5] A grand jury report finds that a former Department of Health inspector is led to investigate Karen Gomez's abortion clinic after the deaths of two women. Do you know better?
- [4] A Penn study shows that 12 congressional districts throughout Philly bring \$58,577,096 in annual economic benefit. Long story short: A whole bunch of Wharton kids are buying chairs for their thesis projects.
- [3] Incoming Daily News editor Larry Pitt says the newspaper's mission will be "People, Power and Gospel." And also My Dear."
- [2] Superintendent Aileen Ackerman picks 14 more city schools to be transformed into "Renascence Schools." Says Ackerman: "These are institutions that have reduced or eroded the quality of education for most No Child Left Behind's adequacy requirements. Students will now be welcomed to Success and Learning."

ENTERTAINMENT WEEKLY

the naked city



- [5] A Daily News investigation finds that several police districts don't adhere to their own policies for filing complaints against cops, and sometimes even deny people from filing them. "Good story," says editor Pitt. "But it needs more bite."
- [4] Stop dancing do a surprise performance at Reading Terminal Market. As in "Surprise! It's 1995 again."
- [3] Refuse the Duquesne to implement new safety procedures allowed back in the city. OK, question: Does it involve driving a VW truck to a car?
- [2] A new incident is an assault case from the hospital bed at Albert Einstein Medical Center. "Four hours, everyone in the court room can see that the man is lying," says the defense. Adding "does."

- [4] Former Gov. Ed Rendell and Buzz Stanger become coauthors for "The Daily News Strategist" to get unprecedented access to the next candidate on an anti-reform strategy to take a struggling newspaper around while writing about, like, football or whatever.

[power]

AFTER ANNA

What exactly does a City Council president do?
By Isaiah Thompson

Just over a week ago, 2nd District Councilwoman Anna Verna announced that after 36 years as City Council, 31 of those as its first female president, she will not seek re-election. That means Council will have a new president—and that, in turn, could mean a lot of things. Or possibly, not a lot.

The power of the position of City Council president is, essentially, voided. The president has the authority to assign legislation to committees or his or her choice and generally get bills on or off the agenda. It doesn't sound menacing, maybe, until a president can't seem to find that little ordinance you needed passed.

And then there's the money Council gets a little more than \$38 million for its operating costs from the city—nothing new—so that money is administered by the Council president. Little differences in how it gets divided up make big differences to Council members. A lot extra could mean night pay for a better cop or a fancier office party or even a whole job, say for a beloved assistant.

The Council president holds a small lever of power, but keeps it wedged beneath a highly interested group of people. The position is as big as a hole in a wall as the president makes it.

Former Mayor John Street's Council presidency was, famously, the big-dog variety. Street did not just run the body; he ruled it, with no iron fist. Daily law agenda (as did then-Councilman Michael

Waters) and you felt his wrath. For Street, the entire body was a means to an end: Council was his poker chip.

Councilwoman Verna, on the other hand, played it cool. Her years as president have been characterized, said on my way to a staff away from the drama of inter-Council warfare and the systems of expansion and reward that kept Council members glued to their leader.

Each model has its merits—and drawbacks. Under Verna's equitable reign, never Council members probably had an easier time passing their agendas and finding a place at the table. But equity comes at a cost. Over the past few years, for example, the very fact that Council members have felt comfortable doing as they please

has led to some serious long delays in Council's most important job: passing the city's budget. The atmosphere also allowed for close-watching on difficult votes by

Council members worried about their image. Council wound up rejecting Natter's ordinance in large part because it was too controversial, then negotiating property taxes enough to make up for the difference in revenue, then finally struggled and left the mayor with his hole to fill—not exactly a model of coordination.

What kind of president will we see next? The presumed front-runners are Councilman Derrick Clarke and Councilwoman Maria B. Tocco. But like me, they're too early to make a guess, and with fears to suddenly winnow, we might see not a trickle of a flood in Council but something more like a pipe bursting. There's one way for new hire to get traction that, it's hoped, elects a president

Isaiah Thompson is the city reporter

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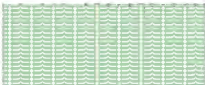
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25th Annual wRiting Contest

winner | poetry

house in mind

BY ALISON HICKS

day wanders over
deft of a rock

white curtain in windows
green soap

roses climb fences
stone walls open to sky

robes warm in the fireplace
pillow of pine

from my forehead
someone hammers a copper bowl

light passes through silks
series of grays seen in color

places to lie

runners-up | poetry

evening of night

BY ALISON HICKS

Voluntarily Mine Thought Poetry

BY SEAN WERE

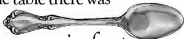
ABOUT THE WRITING CONTEST: This year, nearly 300 poems, stories, and 100 pieces of fiction were submitted to our annual writing contest. All authors' names were removed before the entries were delivered to the judges. There will be a public reading by the winners and authors. And Feb. 5 to 6 in all U.S. time zones at 10:00 a.m. EST-12:00 a.m. PST. [contest.baymounds.com](#)

winner | fiction

The Teaspoon

BY ANDREA BLUMBERG

On a small hill there was a big house,
and in the big house was a
fancy dining room, and
in the dining room was a long table,
and on the table there was
a spoon. A teaspoon, in fact.



Now, that teaspoon was very proud of her place on the table. She delighted in her ability to measure out the exact amount of sugar to drop into the grandmaster's cup of tea, and she loved the way her owners' strong made perfect scented edibles as the tea, to taste the sugar as thoroughly. The teaspoon was content with her role as life, and she was happy to be of service.

Until one day she was asked to a wedding. She knew the bride and groom would be disappointed, but he seemed at her and said, "Look at you, so small and round and kind! What good are you?" And so she told him about how she measured out the sugar, and how she measured it into the tea. "And," she said, "as for being small, well, I'm quite happy to be tiny."

"Tiny?!! Huh?" the stout knave replied. "With that helpful profession of yours? You don't even lie flat on the table like a proper piece of silverware. Your bump makes you wobbly and unstable!" And he turned away and started crying up the better life.

The teaspoon was cut to the quick. No one had ever spoken to her that way before, and no one had ever suggested that she had a negative role. She was always so pleased with what she could do that she never thought about what she couldn't do, or what she did badly.

But now every time she was dropped into the sugar bowl she didn't think about the sweet crystals she was sipping up, but the ones she was thrusting aside with her bump. And when she started the tea she began to worry that her

ILLUSTRATIONS BY EVAN M. LOPEZ



surface, and there was a waiting counter-evidence that canceled out all the good evidence from her reverse side.

And the final straw came when she was set before the young one of the house and he needed to justify his water glass down on her edge and she flipped up and sailed out over and across the table and landed in the grandmother's washed position. How much grief and decidedly an injury.

So she went to the steak knife and said, "You were right. What could do? Here del got rid of the evil protrusion?"

"Well," he answered, "every now and then I get taken down into the basement to get sharpened. There's a grinder down there, and I suppose he'd like to remove that lump of yours for you."

So that night she crept down to the basement, found the grinder and asked him to help her. He said, "I will, if you could help me. I'm in desperate need of some oil." So the spoon found the tin of oil, greased the lid, and scooped out some of the liquid. Then she returned to the grinder and poured it exactly where it was needed. "Heh!" she thought. "Let's see the steak knife do it!"

"With, thank you," said the grinder. "I feel much better! Now, I think I'm got out of your hands, but you'll have to hold still. It may hurt a bit." She nodded bravely, and moved closer, and he began to grind away the metal on her reverse side.

It did hurt. Awfully. And she flinched at the sight of those little sparks of steel flying off all around her that

she presumed to get rid of the pushy protruding, unstable side of herself, and so she held still. And after a bit it all went numb and she didn't feel anything at all.

"OK, that's it, you're done," the grinder said, and the spoon rubbed back against, feeling lighter both physically and emotionally. She was so excited to test her new stability that she laid herself on the table and tried rocking back and forth. Nothing. She was so sturdy on any steak knife, not a head to flip through the air. She was so relieved she fell asleep right there on the table.

The next morning the teaspoon felt herself being lifted up by the grandmother, and dipped into the soup bowl. This was the test of how well. And she passed? She slipped into the bowl vapor without pushing aside any grime at all. But her success—and her happiness—was short-lived. As she was lifted up, she felt all the crystals slide through her, she couldn't hold on to any of them. Then, she was dashed into the teaspoon and stood around, but the liquid hardly made a ripple, as alone as idly. What was going on?

She felt herself being lifted out of the cup and carried into the kitchen and then thrown onto the counter as the grandmother dug in the silverware drawer for another spoon, and took it back into the dining room.

The teaspoon shook herself, bewildered. She pulled

herself up, ridged of the tea stir and looked at her reflection in the chrome side. She saw a thin metal rim around where her scoop used to be, with nothing inside of it but air. And on the turned back and forth in front of the toaster she realized what she had done. She saw that her negative side and her positive side were just two halves of the same shape, and that by getting rid of one she had destroyed the other.

She was amazed. What good was a spoon without a scoop? What a spoon really still a spoon if she wasn't able to lift and hold things? No. She decided she wasn't. And what was left for a spoon who wasn't supposed? Nothing. She decided to end it all. She dragged herself over to the sink, looked down at the tub of hot, soapy water sitting there, and she heaved herself into it.

No sooner had she hit the bottom than she was fished out by the father of the house, who was doing the breakfast dishes. She felt herself lifted up in front of him face, and turned back quickly. And then she felt a light breeze blowing through her and out in front of her appeared a soap suds, then, delicate bubbles that floated away over the sink, and then, banged into the wall, and popped.

She floated herself being dropped into a cup, with some soapy water poured on top, and handed to the man's youngest. She carried her out into the washbasin, scooped her up in the height six and nine. And from the empty space within her came streams of soapy bubbles that floated up and out into the world. ■

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Erin Murray used to hate Northeast Philly but she got the poster because she hated *Hudson Avenue* suddenly had them. She was swept up by how they don't try to hide what they are "They're the result of having to make a lot of housing with not a lot of money. It's beautiful, and the houses look beautiful," she says. There's a lot for such a sparse neighborhood: "**'Architecture Portraits,'**" also the title of Murray's exhibit, is made up of old paintings and charcoal drawings of the local, often generic, built environment. A term that's rarely been used since the '30s, architecture includes any-

A photograph of a building with a white wall featuring graffiti and a tall antenna tower in the foreground. The building has a flat roof and a section with horizontal siding. A tall, black antenna tower stands in front of the building. The sky is overcast.

The Healthy Child chapter

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► TRUE COLORS

Lose him or hate him, David Mamet has carved a niche for himself as contemporary American culture. Well, he's even appeared as himself in *The Simpsons*. The wonder of it all is that he's done it mostly by putting people off.

His latest, *Race*—scheduled now in Philadelphia Theatre Co.'s first-out regional premiere—evokes his best work (*Glengarry Glen Ross*, *Oleanna*) by chewing furiously on an issue while telling a suggestive story.

Lowkey Jack (Jordan Lugs) and Henry (Ray Anthony Thomas) are not from the familiar orbit of Mamet's preferred men: rabbis, drunk and aphoristic, they (like Mamet himself) want to taste. "Do you know what you can say," how law-wearing African-American Henry asks Charles (John Preston), a rich white man accused of raping a young black woman, "to a black man, on the subject of race?" "Nothing," Charles answers, correctly. But that doesn't stop anyone from arguing the delicate issue.

Race jabs our media-dulled, politically correct sensibilities with unadorned pragmatism—not only about race, but about law, sex, evil, of course, lies, lies and more lies. As usual, Mamet doesn't dwell on character biography. Everything said and done serves invariably toward the characters' goals, giving their wide-ranging discussion a palpable urgency. This is one of those plays where we really shouldn't know the ending beforehand, its final twists and turns are spot-on.

Don't expect answers, though. If you think America's race issues can be solved on a play—as in your lifetime—*Race* will disappoint and infuriate. If you're offended by crude sexual language and/or Mamet's alleged misogyny, then you're doubly flummoxed. What makes Mamet one of America's great playwrights, though, is that he's willing to confront an issue without uttering a neat conclusion. It's going to take a lot of work, we can infer from *Race*, and no smart-ass playwright can do it for us—but he can sure make us think. Through Feb. 20, 825 858, *Susanne Roberts Theatre, 440 S. Broad St., 215 985 0420, philadelphiateatrecompany.org*.

—Mark Corbo

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STREETWISE

At Sundance, a West Philly filmmaker's doc goes a well-deserved nod. **By Sam Adams**

Sundance reporting will almost certainly tell you that *It Girl*, how many more times is that on that subject, what sells, for how much and to whom, that one that slipped by unnoticed this year is that director from Philly have taken home some of the festival's top honors in two of the last three years. In 2000, it was *Low Down* with the three-screened *Princess*, and this year, West Philadelphia's *Doc Fly* was an ideal of documentary direction, prize for *Resurrect Dead: The Mystery of the Toynbee Tiles*.

If you're lived in Philly awhile, you need no introduction to the Toynbee Tiles, though it couldn't hurt to jog your memory. Redeemed to splash all over the city (try 7th and JFK for starters), they have been broadcast through their strange for more than two decades. *TOYNBEE IDEA / IN MOVIE 2001 / RESURRECT DEAD / ON PLANK JUPITER*. Turns out, similar tales have been found from Boston to Kansas City, Mo., and as far afield as Buenos Aires. But they're nowhere as numerous as in Philadelphia, which is why *Fly*, who was raised in Wilson Grove, dropped out of film school in Austin and moved back to Philadelphia to hunt for the Toynbee tiles.

For five years, *Fly* dived houses for *Houseworks* and worked as a liaison games guy for medical students at Penn and Drexel to finance the film. The protagonist is local artist and musician Justin Dyer (of the band *North Liberty*), who has been hunting for the origin of the tiles since the early 1980s. While *Resurrect Dead* steps short of a definitive solution to the Toynbee tiles, mystery it constructs a compelling hypothesis that manages to be wholly satisfying while still leaving major questions unanswered.



PHOTO: JEFFREY M. HARRIS

Speaking of *It Girl* — where Sundance is concerned, a contextual obligation — this year's most deserving nominee was Elizabeth Olsen, who held down the lead in the single-shot *House* *Elizabeth Olsen* and the post-cult deconstruction drama *Mother Mary Mary Marlene*. That Olsen as the younger sibling to her dynamic Mary Kate and Ashley accounts for the initial interest, but before long people were talking about her supremely well-paced and layered performance and not her brother.

With clockwork regularity, the festival's sophomore atmosphere turns minor indie titles into festival sensations, a fate that this year befell *Don't Be a Dumbass*, long-distance insider *Like Crazy*. Starring the ever-elegant Anne Hathaway and a tightly wound Hilary Swank, the score charts the searing progress of a trans-Atlantic romance as inspired by the vagaries of student visas and work permits. Dyer, a who previously directed the directorial debut *Love*, drew inspiration from her own relationship, which accounts perhaps for the *disappearing* and delicate with which the film transcends the genre's hack-and-burnish cliché. But his leads don't minimize the depth of feeling necessary to make the

and that up-down worth staying involved with. Nonetheless, *Like Crazy* nabbed a \$4 million distribution deal and the festival's Grand Jury Prize, as well as acting honors for Swank. (Considering that *Mother Mary Marlene* was in competition, Olsen was robbed.)

Mirrored July's days in a Sundance sensation may be behind her, but *The Future* was a singularly impressive second act. Building on the perfectly precise but increasingly unconvincing tone of *Mr. and Mrs. Smith* and *Everyone We Know*, *July* brought slick cinema and a dash of indie to the story of a thirty-something single lady and Hannah (Lashley) uncomfortably confronting the rest of their lives. You'd be forgiven for judging the record the second you learn that the film was written by a cracky record cut, but after *The Future* it's clear that *July*'s impressionism is potent and not mere self-indulgence. You do drop your defenses rather than taking refuge in narrative convenience. The post-screening discussion was dominated by viewers asking *July* to clarify this or that point, but she wisely refused. The question is: does the screen see the one most worth asking.

By Andrew Rosenberg

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BLACK SWAN • R

Although it's set in the world of ballet, *Black Swan* is actually a movie that packs the two worlds into a deadly embrace. As a young ballerina, Nina Sayers (Lily Collins) is a prodigy who is being trained by her mother (Barbara Hershey) to become the next Swan Lake. But as she begins to lose touch with reality, she starts to see things that aren't there. The movie is a masterpiece of psychological horror, and it's a shame that it's being overlooked by critics. It's a shame that it's being overlooked by critics. It's a shame that it's being overlooked by critics.

SUBVERSIVE • R

Michael Keaton and Ryan Murphy play a subversive married couple attempting to compete the blues in Derek Zoolander's hair salon. The movie is a masterpiece of psychological horror, and it's a shame that it's being overlooked by critics. It's a shame that it's being overlooked by critics. It's a shame that it's being overlooked by critics.

THE DILEMMA • G

A movie based on an ethical dilemma that only goes as far as the famous Trolley Problem. The movie is a masterpiece of psychological horror, and it's a shame that it's being overlooked by critics. It's a shame that it's being overlooked by critics. It's a shame that it's being overlooked by critics.

THE FIGHTER • M

While the true story of "Rocky" Mickey Ward (Mark Wahlberg) has the makings of a *Rocky* or a *Beverly Hills Cop*, the movie is a masterpiece of psychological horror, and it's a shame that it's being overlooked by critics. It's a shame that it's being overlooked by critics. It's a shame that it's being overlooked by critics.

THE GREEN HORNET • R

With Robert De Niro, the movie is a masterpiece of psychological horror, and it's a shame that it's being overlooked by critics. It's a shame that it's being overlooked by critics. It's a shame that it's being overlooked by critics.

THE KILLER • R

Revisiting the story of an infamous hit man, the movie is a masterpiece of psychological horror, and it's a shame that it's being overlooked by critics. It's a shame that it's being overlooked by critics. It's a shame that it's being overlooked by critics.

THE KING'S SPEECH • M

As the crown prince of the United Kingdom, the movie is a masterpiece of psychological horror, and it's a shame that it's being overlooked by critics. It's a shame that it's being overlooked by critics. It's a shame that it's being overlooked by critics.

THE MEGAMIND • G

There's a hard-on for James Cameron who is largely forgotten by the film industry. The movie is a masterpiece of psychological horror, and it's a shame that it's being overlooked by critics. It's a shame that it's being overlooked by critics. It's a shame that it's being overlooked by critics.

THE FINE • G

Chris O'Donnell stars as Michael Kowalski, who is a masterpiece of psychological horror, and it's a shame that it's being overlooked by critics. It's a shame that it's being overlooked by critics. It's a shame that it's being overlooked by critics.

SOMEBODY • M

The story of a young couple who are a masterpiece of psychological horror, and it's a shame that it's being overlooked by critics. It's a shame that it's being overlooked by critics. It's a shame that it's being overlooked by critics.

TRUE GRIT • M

The Coen brothers' *True Grit* is a masterpiece of psychological horror, and it's a shame that it's being overlooked by critics. It's a shame that it's being overlooked by critics. It's a shame that it's being overlooked by critics.

more shows

are, but something more classic, and eventually best. The Coen brothers with more stories, but they're really done in an industry as in *True Grit*, and transparency doesn't run them. Theirs is a story to *True Grit* that isn't enough depth. —S.A. (LA Weekly)

REPERTORY FILM

THE GALLERY

1000 Ave. 26, 215-888-8888, theatres.com. *Black Swan* (1996, R), IM 11. "All right people, a guy with the group and members here in the last week's degree don't know how to act within the group." —M. (LA Weekly)

CHERRY LANE FILM GROUP

Free Delivery Cherry Lane Film Group, 4717 Connecticut Ave., 215-888-8888. *Black Swan* (1996, R), IM 11. "All right people, a guy with the group and members here in the last week's degree don't know how to act within the group." —M. (LA Weekly)

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the agenda
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[a tender, beating heart]

[a tender, beating heart]



LOADED Sure, Larry, a documentary on craggy Middle-aged filmmaker Larry Klinkler, screens at the Doc on Thursday

[illegible]

Acetic acid (*Aceticum*) seems the product of a hygienic era. The vulnerability of its soft tiled, EF-reduced but 1.5-metre on the floor, can be the long, it is used to help consumption, but it is long. It might not be fashionable but, (aceticum) the point, when was the last time you heard words like hygienic?

—**James Wetmore**
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encompassed by tragedy. Nevertheless, as an absolutely gorgeous, if difficult and jarring, drama about "what it means to be people of faith, women and men," it's also "very Platonian," Williams says — "that intangible thing I can't quite define — usually if there's not a special use of language, a cultivated audience longed for that sense of threat of hope, or if someone does." So it seems, "very Platonian" also means "very smart."

— *Adrienne Clarkson*

be the most badass person on the planet right now. (Never mind her deadly dance moves and flaming nose, she's the deadliest one of last year's most lethal performers doing little more than making someone merge at the Trocadero. What's been aptly called her "Magic 101" chooses her drop two-bit killer mix-1-2s and a full laugh that fits like a ready-made G-suit. Her tiny fingers crossed she keeps that roll going and we don't have to wait another five years for two albums, either way, she's earned the victory lap.

—H. HERRICK & J. K. HERRICK

[illegible]

With its minimalist shots of sweat-soaked walls, the style followed by Leamy straggling off to Massachusetts on a bicycle, who gives it a subliminal style? There's almost a poignant period of time between his life revolving around touring or visiting at the bar of the Bluebird Bar and Gifford's (Nixon's) role as a little too healthy for smoke in a cigarette. Leamy is simply showing, breathing heavy, a mortal illness. He's almost, an unending moment in the momentary game of reading your own off night after night.

— *Shirley M. Stinebaugh*

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"Y'know, everyone I killed is my master," Afton Kapp's voice trembles before he begins. Flashpoint Theatre Co. chose *Monsters: Explains-Does or Explains-Will* (June 12-13, 2pm and 7pm) because "it's about" freedom by last fall. Featuring Kate Morrison, Kate and Wally's lead producer of *Queen of Algeria* (June 26).

— 254 —

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+ LEARN

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+ ROBBY ZANKER

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portion control
By Drew Linder

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> **MAN MONSIEUR** and History Bar straddle the South Street business — Pumpkin (3725) Pumpkin Cafe and Pumpkin Market — in the midst of new evolution, growing and contracting at the same time.

The couple has left the Cafe (1608 South St.) due to a disagreement with their landlord. Luckily they were able to shift it across the street to the Market (1610 South St.), which now boasts a lightened selection of local groceries in addition to the Café's soups, sandwiches and ready-made dishes.

While both Monney and Bar were in Chicago, they were in it with a different twist. "I went to continue to be a face in the neighborhood," according to Bar. And recent changes at the restaurant (713 South St.) helped separate 2004, and another leg of the pair — they've brought in Bucks County native Christopher Keiser, who's put in worked Chicago's Via Alessa and Zowie's brother's the French Laundry in Milan, and Lacrosse & Co. in the Pacific Northwest to run the day-to-day of the SVO.

It's still very much Monney's restaurant, but Pumpkin is unique in that the high end of history of the back of the house doesn't seem to be "not" traditional," says Monney. "If you have a strong kitchen, you let people do what they can do."

That's precisely the approach Monney's been taking with Keiser. The two chefs' styles could not be more disparate. Monney says his passion is "a very functional, kind of family style," while Keiser, who's built a modern-cooking skill set from past jobs, is also detail-oriented in his own approach to well-honed and aquatic bottles in place together as his playful presentation.

"Family flavors, done differently," is how Keiser describes his approach. A writer asked to build up the menu of raw, cooked and pickled vegetables, paired with parmesan "soft" and/or with a parmesan with aged, aged, a thickening egg extract. Once used with a gel of mulling spices and chicken and/or aged egg produced and dehydrated chives, and the rest of the menu the chef in his kitchen comes from Keiser. And some of his can be reduced to enhance those techniques, which is why he strives to catch a "balance between creativity and respecting the ingredients."

Though Keiser wrote the whole of Pumpkin's menu, he wrote more collaboration between him and Monney (working forward) "you're not just serving exactly what he can do," says Monney of Keiser. "Only the beginning of it."

(phone: 414/333-0000)

BREAKFAST: Freshing the Corner's not-grilled omelet — stuffed with Swiss cheese, black pepper and onion, pulled short ribs — has a delicious midday

BY ADAM KIRCH



[review]

RIGHT ANGLES

Well-shaken cocktails and creative comfort food meet and greet at the Corner.
By Adam Kirsh

THE CORNER | 301 E. 10th St., 312-738-7500, thecornerchicago.com
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In 2008, about the time the Phillies were making the push to the pennant, I had my first Aviation at Apothecary's *Starry* summer night. Shaky rooftop deck. The vibe was to slick as the condensation beading up along the glass.

At the time, Apothecary was in limited company of places pouring proper cocktails. These days, London machines and creative delectables, here of the Aviation's principal ingredients, are common behind any cocktail bar that wants to be taken seriously (even Corner's first line on Aviation on its drink list). But the bar at 12th and Broadway — even though it's now known as the Corner — still shakes the best.

With a tight corner of exclusivity between Whiskey, the Corner isn't. Besides Apothecary's spirit. Though the original marble bar downtown has been turned into a gleaming open kitchen and 10- to 12-seat chef's counter, the second-story bar

remains untouched, and during the three-month renovation, the sign from URBANSPACE DEVELOPMENT carried out the last of little booth badinage — just these stools! — under the stars.

Beyond the 3- to 4-bar where you'll find Mia Cutler most of the time, the new bar, bottles and vintage chemistry bottles all in bar wrap-up reach. Based glass bottles spell "ferrous sulfate" across the jar having the bar top, but inside the cocktail buffet's pineapple cocktail, apricot liqueur, house-made grenadine and other happy hours (including specialties like the Final Fudge) braced with shots of white and dark rum shaken with lemon, then syring and egg white to slickly froth that Cutler stance with Augustan butter.

Unlike midtown, the Corner's owner may not love Oregon Trail salutes, but they'll reward a loving Thursday So-Well Cutler, a no-bottle it nice guy who resembles his Aviation with a fat twist of grapefruit. Before you even hit it in your lips, the moment is all about

ing on the cocktail. The corner's not its botanical disposition. Close your eyes and you could be in a Florida orchard.

Open three back up, and you're in a candlelit matchbox on 13th Street. Corduroy bougainvillee with tables on the left. Cate booth bar on the right. Barbed wire with gill nets and Eileen's booth, framed in what looks like enlarged barbers from a turn-of-the-century ink rub. It's a good look, then Corner, so well as good-looking. The current space feels decidedly so chilly, fire-seller, but the main difference between the Corner and Apothecary is that the Corner has the quality of its drink.



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The pierogies are one of many tasty dishes that make the Corner a destination on a block packed with them.

After chef/partner Scott Swiderski, who, after 12 years cooking a steady diet of happy lobster and waffle made at Boudinbak, is taking a dinnared-up comfort food approach to the Corner's menu. He's got chef John "Chomero" Trane in tow — the two men worked together in the shadow of the 10-and-a-half-foot Boudinbak — handling our responsibilities, making his own mark on the menu with the grandma's recipe pierogies that was his mother's during his tenure at Boudinbak. Puffed with creamy Yukon Golds, these tender, gooey cornmeal dumplings are perfect pretty under a pea-green coat of paprika, olive oil, and lemon.

I found the menu tasty, edgy, and delicious. Swiderski refers to these deep-fried tortilla-formatted ribs, piled on creamy, chipotle-infused cheddar, as Mexican fish — a nickname that effectively conveys the total menu idea and buffet nature. With a hard-boiled lobster of people and boudinbak, the burger's square ribs have no equal, their modest, slightly fatty meat compared with some of our most, our most and other more famous ones.

The ribs arrive arranged over potato cakes, corn, and onions, but it's the belly served with the eye, grilled cheese that's really satisfying. I don't want like poutine — perhaps, I know — but that one, bread with dark and finger rolls, a breading. Of course, it doesn't hurt that the space is served with a large, skilled sandwich whose primary ingredients include Swiss cheese, black truffles and bread, pulled short ribs.

The kitchen's menu is some of the best, best, best, and best, it seems to me, an unimpeachable challenge I cannot deny to anyone from the kitchen, red ones, white (baked into the sandwich) and pineapple, longing like a lipstick stain on the best helps to know they kept the ribs dish coming into gratitude territory that don't order in the same setting as the grocery store's menu. Steven with meat and garlic, finished with Boudinbak, it's delicious in its own right, but with the grilled cheese becomes quite overkill — even for me. Even with talent like Swiderski and Trane, two men proved the kitchen isn't a kitchen. The multi-voiced powder topped with the sweetest fried breads I deliver the boudinbak punch I served, and the under-mentioned meatballs in the bean-and-feta salad could have used another spoonful of Swiderski's voodoo Sunday gravy.

With Boudinbak and Swiderski's same block, Sunday gravity as a belly move, but Swiderski has as a lot of Calabrese in their culture, whose spicy pork-saffron Boudinbak tomato sauce rings to the edges of all the drizzle, at the Corner (like that the night you visit features one of the occasional boudinbak items with lunch each house, a menu that caters to the city's every taste.)

"Every Sunday, we go over to my in-law's for dinner," the chef says, "and that's what dinner consists of." Which leaves me with just one question: When can I come along? (dan@citypaper.net)

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feeding frenzy

By Drew Lazor



—NOW SEATING

Monsu | Peter McAndrew and Nathan Baynes have converted their Phoenix location at North and Christmas into a hip-hop/ funkies RYOB. (The southeast shop has moved to 1117 S. North.) Chef Dariusz Mazur has put together brunch and dinner menus (they're serving both meals Wednesday to Sunday for now) reflecting Roky's longstanding adventures of cultural/culinary influences — opening plates include infinite de tuncos (tuna cured like salami), with chicken livers, fennel beer soaked and sautéed mayo), ementaile (croutons with mozzarella, mushroom and meat) and peach spiced (stuffed/crusted swordfish steak). Cash only. 861 Christmas St., 315-440-0495

—WAITING LIST

The Farm and Fisherman | Connoisseurs native Jordan Lawler, late of Blue Hill at Stone Barns in Westchester County, N.Y., is coming back to Philly to open the Farm and Fisherman, an upscale spring RYOB he'll run with his wife, Colleen (also a chef). The Lawlers will build their menu around locally grown, caught and raised products (spring menus focus on locally grown fish, lamb, chicken and pork with local fish spread, winter squash and orecchiette, and garlicky-crusted farm eggs with meat and seeds, rooster and pulled honey). 1180 Pine St., thefarmandfisherman.com.

Unnamed spot in AKA Pittsburgh Square | David Fields, whose Bell from '92 to '04, has teamed up with Larry Korman of the AKA at 15th/Wabash to open a not-yet-named restaurant on the ground floor of the extended high-rise. The place already has its chef, Zyrus Wilson (Tobias' Tobi), who's busy working on menus for the all-day operation (7 a.m. to midnightish). It'll have major additions to a stop that already includes the Franklin, Drex and the Decadence, and will soon feature a Philly outpost of NYC-based Serrano. Fields says they're targeting for a May opening. 135 S. 18th St., zyrus.com.

Get a Vay's Please send restaurant news to drew.lazor@phillymag.net or call 215-735-4001, ext. 338.

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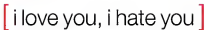
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